

AL•LEONARD

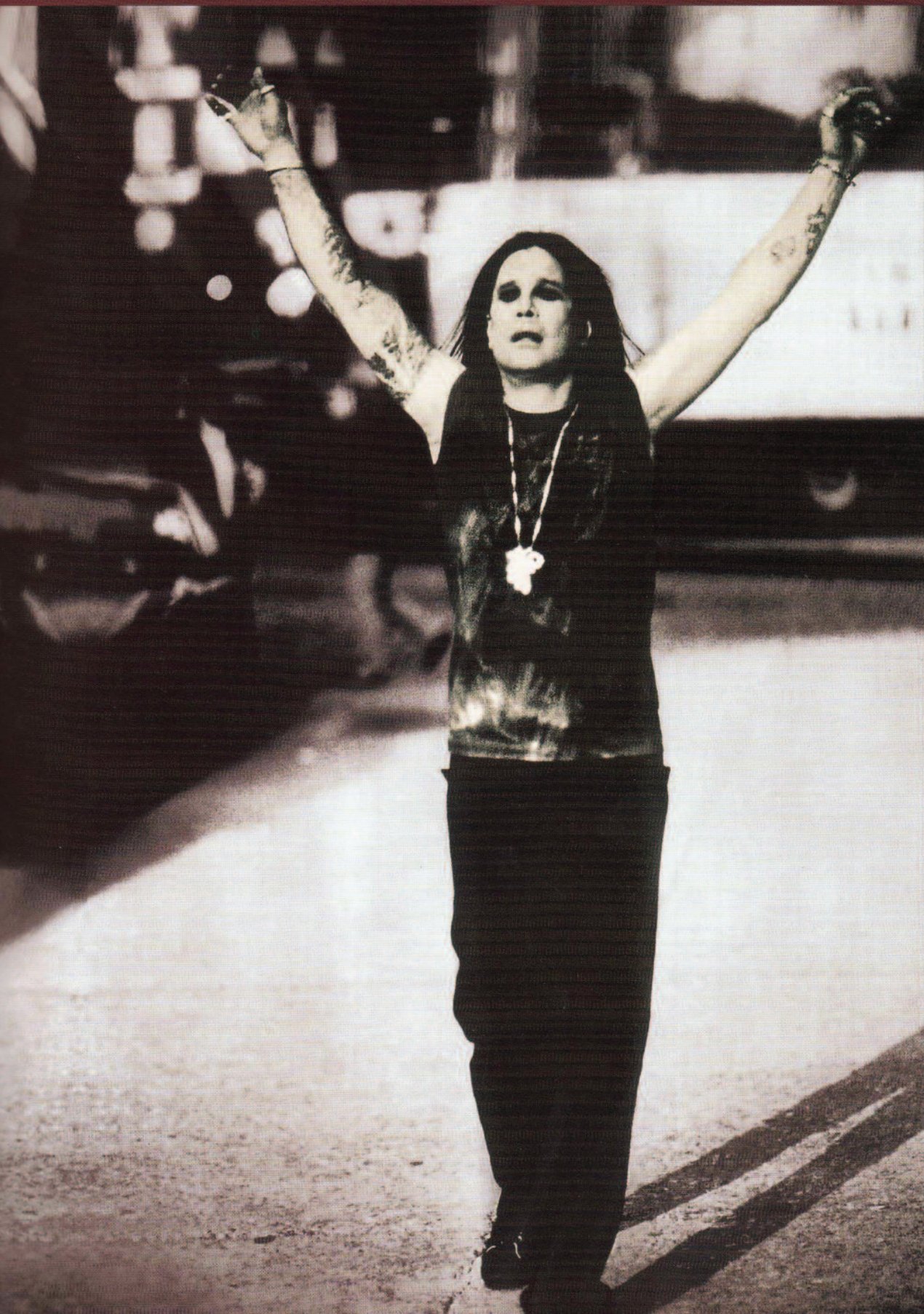
GUITAR
PLAY-ALONG

◀ E S S E N T I A L ▶

VOL. 70

OZZY OSBOURNE

Play 8 Songs with Tab and Sound-alike CD Tracks



CRAZY BABIES

GOODBYE TO ROMANCE

I DON'T KNOW

MAMA, I'M COMING HOME

OVER THE MOUNTAIN

PERRY MASON

SUICIDE SOLUTION

TIME AFTER TIME





ESSENTIAL

ZZY OSBOURNE

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Crazy Babies

Words and Music by Ozzy Osbourne, Robert Daisley, Zakk Wylde and Randy Castillo

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderate Rock ♩ = 125

E5 A5 E5 A5 E5 A5

mf w/ dist. P.M. - - P.M. - - P.H. P.M. - - P.M. - -

TAB

2 0 2 0 2 0 3 4 2 0 2 0 0 3 2 0 2 0 2 0 2 0 3 4 2 0

E5 A5 E5 A5 E5 A5

Cra - zy —

P.M. - - P.H. P.M. - - P.M. - - P.H.

2 0 0 3 2 0 3 2 0 2 0 2 0 3 4 2 0 2 0 0 3 2 0 3 2 0

Verse

E5 Bb5 A5 E5 A5

ba - bies. — 1. Cra - zy ba - bies
2., 3. See additional lyrics

P.M. - - - - P.M. - - P.H. P.M. - -

3 3 2 3 2 2 0 3 2 0 2 0 2 0 3 4 2 0

E5 A5 E5 Bb5 A5

nev - er say die, — born to live on a per - ma - nent high. —

P.M. - - P.H. P.M. - - - - P.M. - - P.H.

E5 A5 E5 A5 E5 D5 A5

Fly - ing high a - bove the world be - low, they'd bet - ter come down soon - or ev - 'ry -

P.M. - - P.M. - - P.H. P.M. - - P.M. - -

Phage N

Pre-Chorus

D5 A5 D5 E A5

one will know — just why. — 1., 3. No - bod-y's gon - na change them, - change them, -
2. See additional lyrics

P.M. - - P.M. - - P.M. - - - - P.H.

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written on a six-line staff, with a capo indicated by a bracket at the beginning. The voice part is written on a five-line staff. The lyrics are: "they've gone o - ver the top. No - bod - y's gon - na". The score includes various musical notations such as chords, melodic lines, and dynamic markings like "P.M." and "P.H.". The guitar part includes a complex sequence of chords and a final chord marked with a wavy line. The voice part includes a melodic line with a wavy line indicating a sustained note.

A5 E5 G5 D5 A5

tame them, - tame them, - they're nev - er gon - na stop. _____

P.M. ----- P.H. P.M. - - P.M. - -

0 0 0 0 3 2 0 3 2 0 2 0 0 0 3 0 0 0 3 2 0 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

[illegible]

N.C. D5 C5 A5 G5 D5 C5 A5 A7 N.C. D5 C5 A5 G5

Talk _ that talk.

Walk _ that walk.

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

To Coda 1

D5 C5 A5 A7 N.C. D5 C5 B5

Talk _ that talk.

P.M. - - -

Interlude

E5

A5

E5

A5

P.M. - - -

P.M. - - -

P.H.

E5

Bb5 A5

P.M. - - - -

P.M. - - - -

P.H.

E

steady gliss. -----

10 10 10 10 9.5 9.5 9.5 9.5 9 9 9

*Slide positioned between 9th & 10th frets.

steady gliss. -----

9 8.5 8.5 8.5 8.5 8.5

w/o slide P.S. -----

delay & phaser off -----

A5 E5

steady gliss. P.M. ---

12 10 0 0 2 0 3 2 0 2 0

D A5 E5

steady gliss. P.M. ---

9 7 7 12 10 0 0 2 0 3 2 0 2 0

Guitar Solo

B5 A5 E5

semi-harm. -----

w/ pick & fingers -----

7 7 7 7 9 7 7 7 7 9 12 10 11 10 9 7 7

*Use L.H. to assist bend while tapping 21st fret w/ R.H.

B5 A5 E5

P.H. P.H. semi-harm. P.H. -----|

1/4 1/2

5 7 5 5 7 4 7 4 (4) 5

D.C. al Coda 2

B5 A5 D5

P.H. P.H. P.H. P.H. -----|

1 1/2

7 7 (7) 5 2 (4) (2 (4))

loco *Harm.* -----|

*Lightly rest the edge of the R.H. palm perpendicular to and across the strings. Starting at the pickups, steadily slide the palm down the fretboard while the L.H. continues trilling.

♢ Coda 2

D5 C5 A5 A7 D5 C5 N.C.

P.H. P.H. P.H. P.H. -----|

7 7 5 5 2 2 8 9 9 9 0 0 7 5 5 3

P.M. -----|

Talk ____ that talk.

Additional Lyrics

2. When they were born, they were born to be wild.
Some say I'm another devil's child.
Crazy babies in a world of their own.
I am a crazy baby; better leave me alone tonight.

3. No use talking 'bout if they'll last,
Where they're goin' or about their past.
They're just the result of our society.
So frustrated just like you and me, that's right.

Pre-Chorus 2. Nobody's gonna change me, change me.
I'm gonna do it till I die.
Nobody's gonna tame me, tame me.
So you better not try.

Goodbye to Romance

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads

Intro Slowly ♩ = 70

Chords: D A/C# Bm A7

mf
w/ clean tone
let ring throughout

TAB

Verse

Dmaj7

D₉

Bm9

F#m7

1. Yes - ter - day — has been and gone. — To - mor-row, will — I find the sun — or
2. See additional lyrics

G6

A7sus4

A7

A7sus2

A7

will it rain?

Dmaj7

Bm9

F#m7

Ev - 'ry - bod - y's hav - ing fun — ex - cept me, I'm — the lone - ly one, — I

7 7 6 7 5 9 10 11 12

9 7 7 7 12 10 9 11 9

G6 A7sus4 A7 A7sus2 A7

live in shame. I said,

0 3 0 3 0 2 4 2 3 2 0 2 0 2 3 0

2 2 2

Chorus

3rd time, substitute Fill 1

D5 A/C# Bm Bm(add4)/A

hey, good - bye — to ro - mance, yeah, —

0 0 2 3 5 3 4 2 2 2 3 5 2 4 4 3 2 3 4 4 0 4 4 3 0 3 4

Fill 1

8va — loco

mf
dist. off

14 15 (14) 15 2 2 2 3 5 4

G6

A7sus4

A7

good - bye to friends. — I tell ya,

D5

A/C#

Bm

Bm(add4)/A

good - bye — to all — the past. —

3rd time, To Coda 1

4th time, To Coda 2

G

A7sus4

A7

I guess that we'll _ meet, — we'll _ meet in the end. _

1.

D

A/C#

Bm

A7

2. I've

D A/C# Bm A7

And I

2 3 2 3 2 0 2 0 3 0 3 0 2 3 2 0 2 0 5 7 5

Bridge
Em7 A7

feel the time is right, al - though I know that you just might say to me,

7 8 10 8 7 8 9 10 9 9 8 7 9 8 9 10

D

"What ya gon - na do? — What ya gon - na do?" — But I

7 9 7 7 7 7 7 9 7 9 7 9 7 10 8 7

Em7 A7

have to take this chance, good - bye to friends and to ro - mance —

8 8 10 9 10 9 9 8 7 9 10 7

Bm Bm(add4)/A G6

6 6 3

1/2 (9) (9) 7 10 7 10 8 7 9 7 9 7 6 7 9 7

P.M. -----

9 10 7 9 10 7 8 10 7 8 5 7 7 5 6 7

A7sus4 A7

D.S. al Coda 1

9 11 10 12 14 10 12 14/15 14 15 17 15 14 17

8va -----

⊕ Coda 1

A7sus4 A7 D A/C#

17 5 4

f w/ dist.

Bm G A G6

2 3 5 3 3 5 5 7

Bridge

A7sus4 A7 D A/C#

And the weath - er's look - in' fine, — and I

Bm Bm(add4)/A G6

think the sun will shine a - ga - a - ain. —

A7sus4 A7 D A/C#

And I feel I've cleared my mind, all the

mf
dist. off

Bm Bm(add4)/A G6

past is left be - hind a - ga - a - ain. —

A7sus4 A7

I say

A7sus4 A7

we'll meet in the end.

Outro

D A/C# Bm Bm(add4)/A

G6 A7sus4 A7

Repeat and fade

Additional Lyrics

2. I've been the king, I've been the clown.
Now broken wings can't pull me down, I'm free again.
The jester with the broken crown,
It won't be me this time around to love in vain.

I Don't Know

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Intro

Moderate Rock ♩ = 135

Intro

A5 **B5/A**

mf
w/ dist.

P.M. -----

TAB

17

C5/A **G5** **D5** **N.C.**

P.M. -----

TAB

17

A5 **B5/A**

P.M. -----

TAB

C5/A **N.C.**

P.M. -----

semi-harm. -----

TAB

12

1/4

Verse

A5

B5/A



1., 3. Peo - ple

look _____

to _____

me _____

and

say, _____

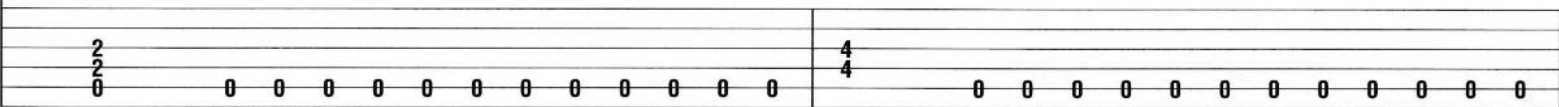
"Is

2. See additional lyrics



P.M. -----

P.M. -----



C5/A

G5

D5

N.C.



the end

near? _____

When

is _____

the _____

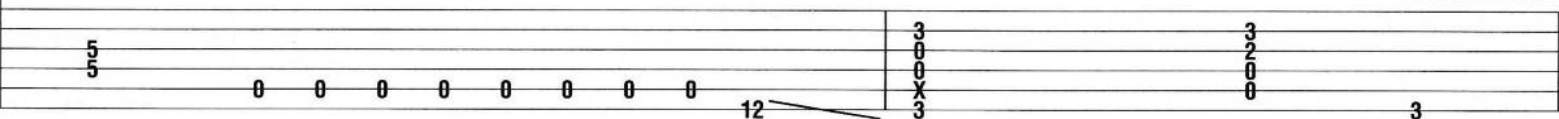
fi -

nal

day?" _



P.M. -----



12

3
0
0
X
3

3
2
0
0

3

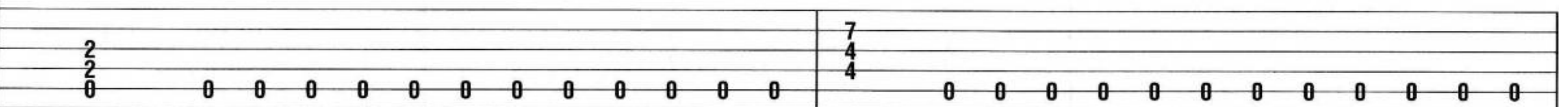
A5

B5/A



P.M. -----

P.M. -----



7
4
4

C5/A

G5

D5

P.M. -----

Harm. -----

0 0 0 0 0 0 0 0 0 0 0 0

12
12

7
7

A5

B5/A

What's the fu - ture of man - kind?

P.M. -----

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0

7
4
4

0 0 0 0 0 0 0 0 0 0 0 0

C5/A

G5

D5

N.C.

How do I know I got left 1. be - hind? 3. be - hind

P.M. -----

0 0 0 0 0 0 0 0

12

3
3
3

3
3
3

3

Fill 1

Harm. -----

12 7 7
12 7 7

Chorus

G5 Fsus2 N.C. G5 3rd time, substitute Fill 2

1., 3. Ev - 'ry - one goes ____ through chang - es, look - ing to find ____
2. See additional lyrics

P.M. -----

1/2

3 5 3 6 5 3 5 (5)

21

A5 B5/A

P.M. -----| P.M. -----|

C5/A N.C. *D.S. al Coda 1*

P.M. -----|

tr *tr* *tr*

tr *tr* *tr*

5 (0) 4 (0) 2 (0)

12

⊕ Coda 1

Dsus4/A D/A G5 Csus2 G5 Dsus4/A D/A G5

know! I don't know!

P.M. ----| P.M. ----|

Csus2 G5 Dsus4/A D/A G5 Csus2 G5

I don't know! I don't

P.M. ----|

Bridge

A5

N.C.

F5

D

know!

8va

mp

dist. off

*let ring throughout

Harm.

*Next 26 meas.

Csus2

G/B

F

8va

loco

Harm.

D

Csus2

G/B

w/ pick & fingers

F

D

Csus2

No - bod - y ev - er told me, I

G/B F D

found out for — my - self. — You got - ta be - lieve —

Csus2 G/B F

— in fool - ish mir - a - cles. —

D Csus2 G/B

It's not how you play — the game, — it's if — you win — or lose. —

F D C5

— You can — choose. — Don't con - fuse —

26

Dsus4/A

D/A

G5

N.C.

you. Go, go, go!

P.S.

Guitar Solo

G5

F

8va

f

G5

F

8va

G5

F

8va

hold bend

grad. bend

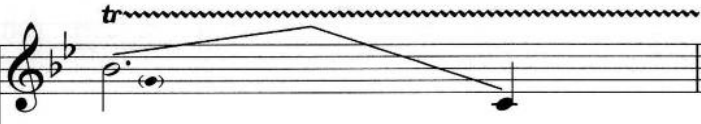
loco


*T

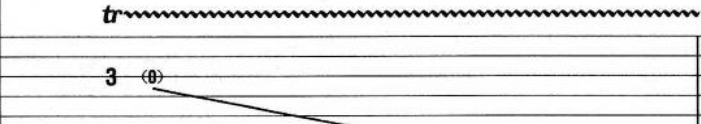
*Trill by tapping w/ edge of pick while gradually bending string.


G5

F

tr 

grad. dive
w/ bar 


tr 


3 (0) 

G5

F

8va



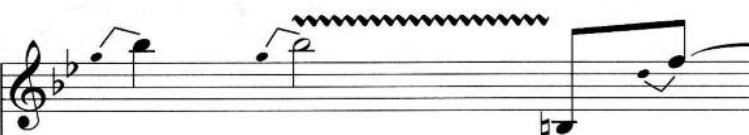



15 18 18 15 17 15 15 17 17 19 19 18 18 20 18 18 21 20 18 20 18 20 18 20 18

G5

F


8va





1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

20 20 0 19 (19) (19) (19) 0 0

P.M. 

G5

F

P.M.





11 10 12 10 11 10 12 10 10 9 11 9 10 9 11 9 9 8 10 8 8 7 9 7 7 6 8 6 6 5 7 0

G5

F





1 3 6 3 6 3 6 5 3 5 5 3 17 15 18 15 18 15 17 15 17 17 (17)

C5/A

G5

D5

N.C.

A5

B5/A

C5/A

N.C.

8va -

D.S. al Coda 2

Coda 2

A5

Additional Lyrics

2. How am I supposed to know
Hidden meanings that will never show?
Fools and prophets from the past,
Life's a stage and we're all in the cast.

Chorus 2. You gotta believe in someone,
Asking me who is right,
Asking me who to follow.
Don't ask me, I don't know!
I don't know!
I don't know!
I don't know!

Mama, I'm Coming Home

Words and Music by Ozzy Osbourne and Zakk Wylde

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately slow ♩ = 69

E

mp
w/ clean tone
let chords ring throughout

12 12 11 (11) 9 9 0 8 0 8 6 0 4 0 4

0 0 1 0 0 1 4 2 0 0 0 8 0 6 0 4 4

Verse

E

1. Times have changed, _ and times are strange, _

0 0 1 0 0 1 4 2 0 0 0 8 0 6 0 4 4

Asus2

here I come _ but I ain't the same. _ Ma-ma, I'm com-ing home. _

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "here I come _ but I ain't the same. _ Ma-ma, I'm com-ing home. _". The guitar line is in treble clef and contains fret numbers: 2 0 1 0 0 1 4 0 1 | 0 2 2 0 2 2 2 0 2 2.

E

Times gone by, _ it seems to be _ you

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "Times gone by, _ it seems to be _ you". The guitar line is in treble clef and contains fret numbers: 0 2 2 0 0 1 1 2 0 2 4 0 | 9 0 8 0 0 6 0 4 0 4.

Asus2

could have been _ a bet-ter friend to me. _ Ma-ma, I'm com-ing home. _

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "could have been _ a bet-ter friend to me. _ Ma-ma, I'm com-ing home. _". The guitar line is in treble clef and contains fret numbers: 2 0 1 0 0 1 4 0 1 | 0 2 2 0 2 2 2 0 2 2.

Pre-Chorus

E

C#m

A

You took me in _ and you drove me out, _ yeah, you

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "You took me in _ and you drove me out, _ yeah, you". The guitar line is in treble clef and contains fret numbers: 2 0 1 0 0 1 1 2 0 2 4 0. It also includes chord diagrams for E, C#m, and A.

B

fi - re in your eyes. _

Verse

E

You made me cry, _ you told me lies, _ but

Asus2

I can't stand to say - good - bye. — Ma-ma, I'm com - ing home. —

E
 You could be right, — I could be wrong, — it

hurts so bad and it's been so long. Ma-ma, I'm com-ing home.

Pre-Chorus

Self-ish love, yeah, we're both a-lone. The

ride be-fore a fall, yeah. But I'm gon-na take this heart of stone, I just

got to have — it all. — I've seen your face — a hun - dred

P.M. -- -| P.M. -- -|

4/4 2 2 2 4/4 2 2 4/4 2 2 4 2/2 0

Esus4 E Eadd9 E5 A5

times — ev - 'ry day — we've been a -

1 1 1 2 (2) 1 2 (2) 1 2 4

Esus4 E5 N.C. A5 B/D#

part. — And I don't care a - bout — the —

2 2 2 2 2 2 4 2 4 6

E5 A5 B5

sun - shine, yeah, — 'cause ma - ma, ma - ma, I'm — com - ing home. —

2 2 2 4 2 4 2

C Dadd4 B5

P.M. -----

Interlude

G A E G E

mp
w/ clean tone

Harm. -- |

3 3 5 5 0 0 12 12 | 12 11 9 12 9 11 9

4 5 6 / 13

w/ clean tone

Harm. - - -|

[illegible]

w/ dist.
P.M. - -

f

w/ delay

Guitar Solo

A5

E5

A5

C#5

B5

A5

* Catch 2nd string under bend finger.

Pre-Chorus

B5

C#5

A5

You took me in___ and you drove me out,___ yeah, you

mf delay off P.M. P.M.

E5

C#5

A5

had _ me hyp - no - tized, _ yeah. _ Lost and found and _ turned _ a - round _ by the

P.M. P.H. P.M. P.H. P.M. P.H. P.M. P.M. - -

Pitch: G# F# G#

B5

A5

fi - re in your eyes. _____ I've seen your face — a thou - sand

P.M. -- | P.M. -- |

4 4 4 2 2 2 2 2 4

2 2 0

Esus4

E

Eadd9

E5

A5

times — ev - 'ry day — we've been a -

1 1 1

4 4 2 2 (2) 1 2 (2) 1

2 4

Esus4

E5

N.C.

A5

B

part. _____ And I don't care a - bout — the —

1 1 1

4 4 2 2 (2) 1 2 (2) 1

2 4

E5

A5

Asus2

Bsus4

sun - shine, yeah. — 'Cause Ma - ma, Ma - ma, I'm — com - ing home. —

mf
w/ clean tone

0 0 0 2 2 2 2 2 4 4 0 0 4 4

0 2 0 2 2 2 4 4 0 0 4 4

Outro-Chorus

C

Dadd4

E5

mf w/ dist. P.M.

0 4 5 2 2 0

C

Dadd4

E5

P.M.

0 4 5 2 2 0

C

Dadd4

E5

P.M.

0 4 5 2 2 0

C

Dadd4

E

w/ clean tone

0 4 5 9 8 6 4 2 1 2 0 1 0 4

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

Moderate Rock ♩ = 140

664

G#5

F#5

take me a - cross the sky. _____

P.M. -----

let ring ----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 6 4 4 5 7 6

G#5

C#5

Some - thing in _____ my vi - sions, _____

P.M. -----

4 6 6 4

G#5

G#m7

F#5

some - thing deep in - side. _____

P.M. -----

let ring ----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 6 4 4 5 7 6

G#5

C#5

Where did I _____ wan - der? _____

P.M. -----

4 6 6 4

Where d'ya think I wan - dered to? _____

P.M. -----

let ring ---

The musical score is written for guitar and voice. It features two systems. The first system has a vocal melody in G major (one sharp) and a guitar accompaniment in C major (no sharps or flats). The second system continues the guitar accompaniment. The lyrics are "I've seen life's mag - ic".

System 1:

- Vocal Melody: Treble clef, key signature of one sharp (F#), time signature of 4/4. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half note with a slur over it).
- Guitar Accompaniment: Treble clef, key signature of no sharps or flats, time signature of 4/4. Rhythm: Four groups of eighth notes (G4-A4, A4-B4, B4-C5, C5-B4-A4-G4).
- Lyrics: "I've seen life's mag - ic"

System 2:

- Guitar Accompaniment: Continues the pattern from System 1.
- Fingering: Numbers 1-4 are placed below the strings.

G#5

G#m7

F#5

as - tral plane I've trav - eled through. —

P.M. ————

let ring ———

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 6 4 5 4 4 7 6

Chorus

E5 F#5 E5

I heard them tell me that this land of dreams was

5 4 2 2 0 5 4 2 2 0 5 4 2 2 0 5 4 2 2 0 5 4 2 2 0

Verse

G#5

C#5

2. O - ver and o - ver,
3. See additional lyrics

P.M. -----

6
6
4

G#5

G#m7

F#5

al - ways tried to get a - way. _____

P.M. -----

let ring ----

G#5

C#5

Liv - ing in a day - dream,

P.M. -----

6
6
4

To Coda 2

F#5

G#5

G#m7

on - ly place I had to stay. _____

P.M. -----

let ring ----

6
6
4

[illegible][illegible]

People Around Me

G. F. Root

Key: G Major (one sharp)
Time: 4/4

Vocal Melody:

People around me

Piano Accompaniment:

Chords: P.M. (Pedal Point)

Bass Line:

Figures: 4, 7, 6, 4

F#5

G#m7

talk - ing to the walls in - side. _____

P.M. ----- P.M. ----- let ring -----

4 4 4 4 4 4 4 4 4 4 4 4 4 7 6 4 5 4 4 7 6

⊕ Coda 1

Interlude

G#5

E5 A5

[illegible]

Bridge

 $C\#_m$

Badd11

Don't need no as - trol - o - gy, _____

*let ring

0 0 5 6 (6) 4 4 2 0 4 4 0

*Next 8 meas.

C#m

Badd11

It's in - side of you _____ and _____ me. _____

C#m

Badd11

You don't need a tick - et to fly _____ with

C#m

B5 Asus2

me. _____ I'm free, _____ yeah.

Interlude

D#m

G#5

P.M. -----| P.M. -----| P.M. -----| P.M. ---|

1.

 $D^\#_m$

G#5

[illegible]

2.

D#5

Guitar Solo

G#5

B5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody and the beginning of the bass line. The second system contains the next four measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass line is written on a single staff with a bass clef. The melody consists of eighth and quarter notes, with a final measure containing a quarter rest and a quarter note. The bass line consists of quarter and eighth notes, with a final measure containing a quarter rest and a quarter note. The lyrics 'The Rose Tree' are written below the bass line.

C#5

A5

B5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a wavy line indicating a continuation. The second system contains the next two measures, also ending with a wavy line. The melody is written on a single staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The notes are primarily eighth and sixteenth notes, often beamed together. The accompaniment is shown as a series of numbers (6, 5, 4, 7, 5, 4, 7, 4, 7, 5, 4, 6, 4, 6, 4, 7, 4, 7, 6, 4, 6, 4, 7, 4, 7, 6) placed below the staff, indicating fingerings for the left hand. The numbers are grouped under the corresponding measures of the melody.

C#5

A5

B5

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of numbers (6, 5, 4, 7, 5, 4, 7, 4, 7, 5, 4, 6, 4, 6, 4, 7, 4, 7, 6, 4, 6, 4, 7, 4, 7, 6) which likely represent fingerings or a simplified harmonic accompaniment. The score is divided into two measures by a vertical bar line.

14 16 14 16 18 16 18 16 18 19 16 19 16 19 16 19 16 19 16 19 16

1/2 1 1 1/4

8va -

(16) 19 16 19 16 (16) 19 16 19 16 (16) 19 16 (16) 19 16

1/2 1 1 1/2 1 2 1 1/2 1 2 1/2

*Continue hammer/pulls w/ fret hand while bending string w/ pick hand mid-neck (near 7th fret). **Pluck string w/ L.H. finger.

8va -

16 (16) 19 (19) 16 (16) 19 (19) 16 (16) 0 0 7 8 10 7 8 10 7 8 9 9 7 11

2 1/2 2 2 1/2 2

grad. rel. grad. rel. loco

E5 N.C.

7 9 10 7 9 7 10 7 9 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 2 0

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 2 0

E5 N.C.

(0) 14 13 14 13 15 (15) (15)

grad. dive w/ bar 1

-3 1/2

tr~~~~~

w/ bar - - - - - P.S.

tr~~~~~

19 (16) (14) (19) 0 (0) 2 7
2 7
0 7
5

-2 1/2 -1 -2 -1

⊕ Coda 2

G#m7 C#5

O - ver the moun - tain, _____

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. P.M.

7 7 7 7 6 6
4 4 4 4 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4

G#m7 F#5

kiss - ing sil - ver in - laid clouds. ____

P.M. - - - - - P.M. - - - - - P.M. - - - - - let ring - - - - -

7 7 7 4 5 7
4 4 4 4 4 6

4 4 4 4 4 4 4 4 4 4 4 4 4 4

Watch - ing my bod - y

P.M. ----- | P.M. ----- | P.M. ----- | P.M. P.M.

7/4 7/4 7/4 4 6/4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

G#m7 E5 F#5

dis - ap - pear in - to the crowds. —

P.M. ———— P.M. ———— P.M. let ring ————

4 4 4 4 4 4 4 4 4 4 4 7 6 4 4 5 7 6

Bridge

 $C^\#_m$

Badd11

Don't need no as - trol - o - gy, _____

**let ring*

5 0 5 0 5 | 4 4 4 0

6 6 4 | 4 4 2

*Next 8 meas.

C#m

Badd11

You don't need a tick - et to fly _____ with

C#m

B5 Asus2

me. _____ I'm free, _____ yeah.

Interlude

D#m

G#5

Play 3 times

P.M. -----| P.M. -----| P.M. -----| P.M. ---|

D#m

B5

P.M. -----| P.M. -----| P.M. -----| P.M. ---|

Outro-Guitar Solo

G#5

E5 F#5

G#5

E5 F#5

G#5

F#5

E5

D#5

C#5

8va

E5

A5

G#5

Additional Lyrics

3. Over and under,
In between the ups and downs.
Mind on a carpet,
Magic ride goes 'round and 'round.
Over the mountain,
Kissing silver inlaid clouds.
Watching my body
Disappear into the crowd.

Perry Mason

Words and Music by Ozzy Osbourne, Zakk Wylde and John Purdell

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

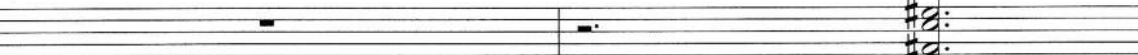
Moderate Rock ♩. = 90

N.C.(Dm)

(Kybd.)

D7#9

(Kybd.)



T

K

6

5

4

5

* Vol. knob swell

Bb5 C5 A5 Dm

8va loco

P.M. - P.H. P.H.

1 3 5 7

Pitch: E

Bb5 C5 A5

8va loco

P.S. P.H. P.H.

P.M.

6 8 10 12 3 3 1 0

5 5 5 5 5 3 3 3 3 5 2 2 0 7

Pitch: E

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D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

P.M. P.M. --- P.M. P.M. P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

P.M. P.M. --- P.M. P.M. P.M. --- P.H.

Verse
D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

1. On his way to dinner when it took him by surprise. And with
2. See additional lyrics

P.M. P.M. --- P.M. P.M. P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

one pull of the trigger, he would vanish over night.

P.M. P.M. --- P.M. P.M. P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

Danc - ing by the road-side, hold - ing on for dear life. Then a

P.M. P.M. --- P.M. P.M. P.M. --- P.H.

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

gun from out of no-where made a wid - ow of his wife.

P.M. P.M. --- P.M. P.M. P.M. --- P.H.

Pre-Chorus

2nd time, substitute Fill 1

G5 D5 G5 D5 F5 D5

I don't mind, sin - gle file

P.M. --- P.M. grad. bend 1 1/2 1/4

Fill 1

P.M. P.M. P.M. P.M.

G5

D5

— down the run-way. Feel - ing fine, — and I'll

P.M. P.M. P.M. P.M. P.M. P.M.

C5

G5 F5 F#5 G5 F5 F#5 G5 Ab5 G5 F5 G5 D5

see you — my — friend, o - ver and o - ver a - gain. —

15ma loco

P.H. P.M.

Chorus

Dm

Bb5

Who can — we get on — the case? — We need Per - ry

C5

A5

Dm

Ma - son. Some - one — to put you — in place. — Call - ing

8va loco

P.H. P.H.

1.

Bb5 C5 A5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5

Per - ry Ma - son a - gain. _____

8va loco

P.S. ----- P.H. P.M. P.H. P.M. P.M. P.M. ----- P.M.

Pitch: E

F5 G5 D5 Ab5 G5 F5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5

A - gain. _____

P.M. P.M. ----- P.H. P.M. P.M. ----- P.M.

2.

F5 G5 D5 Ab5 G5 F5 Bb5 Bb/F Em A/C#

gain. _____ A -

8va loco

P.H. -----

P.M. P.M. ----- P.H. P.M. P.M. P.M. -----

Pitch: A B F

Bridge

Bb5 E5 F5 G5 D5 Bb5 A5

gain. _____ Wake me _____ when it's o - ver,

8va
loco
P.H. -----
P.M.

Pitch: E B

3 7 5 2 3 5 0 3 2 0

G5 E5 F5 C/E D5 C5

tell me it's al - right. Just keep on _____ talk - ing, ba - by. I've been do - ing _____ this all night. _____

10 10 12 10 12 12 (12)

5 2 /8

Bb5 A5 G5 E5 N.C.(Dm)

How much _____ did you give _____ me? Tell _____ me it - 'll be al - right. _____

/15 14 12 9 10 10 (10) 10

Dm7

mf *f*

P.M. ----- P.M. -----

7 7 6 5 3 3 5 7 7 6 5 3 3 5 6 6 6 6 X X

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures, each with a chord symbol above it: Bb5, C5, N.C.(Dm), and C5. The guitar part includes a wavy line indicating a tremolo effect in the first measure, a "loco" marking in the second measure, and a "grad. release" marking in the fourth measure. The piano part includes a wavy line indicating a tremolo effect in the first measure, a "1" marking in the second measure, and a "1/2" marking in the fourth measure. The piano part also includes a "13" marking in the second measure, indicating a tritone substitution.

Phasge N

[illegible]

C5

see you my friend

G5 F5 F#5 G5 F5 F#5 G5 Ab5 G5 F5 G5 D5

o - ver and o - ver a - gain. _____

8va

14 15 17 14 15 17 14 15 17 13 15 17 13 17 15 13 15 13 17 13 17 13 13 17 (17)

Coda

Outro

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5

gain. _____ A - gain. _____

P.M. --- 1/4 P.M. --- 1/4 P.M. --- 1/4 P.M. P.M. P.M. --- 1/4 P.M. --- 1/4

0 0 0 3 0 0 0 3 0 0 0 5 0 0 0 3 0 5 0 6 5 0 0 0 3 0 0 0 3 0 0 0 5 0 0 0 3 0 0 0 5

D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5

A - gain. _____ A -

P.M. --- 1/4 P.M. P.M. P.M. --- 1/4 P.M. --- 1/4 P.M. --- 1/4 P.M. P.M.

0 0 0 3 0 5 0 6 5 0 0 0 3 0 0 0 5 0 0 0 3 0 0 0 3 0 5 0 6 5 0 0 0 3 0 5 0 6 5

D5 F5 D5 G5 D5 F5 D5

gain. _____

P.M. -----| P.M. -----| P.M. -----| P.S. -----|

1/4 1/4 1/4

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 *Play 3 times*

P.M. -----| P.M. -----| P.M. -----| P.M. P.M.

1/4 1/4 1/4

D5 F5 D5 G5 D5 F5 D5

P.M. -----| P.M. -----| P.M. -----|

1/4 1/4 1/4

Additional Lyrics

2. Riding painted horses, oh, the kids they love it so.
 You can see it on their faces, how they love the wind to blow.
 Minding my own business, like my mama always said,
 But if I don't try to help 'em, they could wind up on the front page.

Pre-Chorus 2. I don't mind, draw the line then draw me an arrow.
 Feeling fine, then I'll see you my friend, over and over again.

Suicide Solution

Words and Music by John Osbourne, Robert Daisley and Randy Rhoads

Intro

Moderate Rock ♩ = 112

[illegible]

Verse

The musical score for 'The Whiskey Song' is presented in three systems. The first system shows the vocal melody for the first line of the song, with lyrics '1. Wine is fine, — but whis - key's quick - er. —'. The second system continues the melody and includes guitar accompaniment. The third system shows the guitar accompaniment for the second line of the song. The score includes a key signature of one flat (B-flat) and a common time signature (C). The guitar part is written in a simplified notation style, using numbers for frets and symbols for chords and techniques like bends and slides.

Chords: C5, G5, A5, C5, G5, A5, A5, C5, G5, A5

Lyrics: Su - i - cide is slow with li - quor. Take a bot - tle, drown

Instrumental: P.M. - I, P.M. - I, P.M. - I, P.M. - I

Time Signature: 2/4

Tempo: 1/4

C5 G5 A5 C5 G5 A5 E5 D5 C5 G5

— your sor - rows, — then it floods a - way — to - mor - rows,

w/ bar P.M. - - P.M. - -

5 5 (5) 0 2 0 0 0 5 5 (5) 0 2 0 0 0 9 7 5 3 0 0 X 3 19

-1

Interlude

A5 C5 D5 G5 A5 C5 D5

a - way to - mor - rows.

15ma----- loco

P.M. P.M. P.H. w/ bar P.M. - - P.M. - -

2 2 0 5 5 5 7 0 0 X 3 3 1/4 2 2 (2) (2) 2 2 0 5 5 5 7 0 0 0 5 5 7

-1

Verse

G5 A5 A5 C5 G5 A5 C5 G5 A5

2. E - vil thoughts and e - vil do - ings.

P.M. - - P.M. - -

0 0 X 3 3 1/4 2 2 0 19 2 2 0 5 5 (5) 0 2 0 0 0 5 5 (5) 0 2 0 5 6 5 3

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

Cold, a - lone, - you hang in ru - ins. Thought that you'd es - cape -

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

2/2 0 0 0 5 (5) 0 2/2 0 0 5 (5) 0 2/2 0 (2) 2 (0) 2/2 0 0 0 5 (5) 0 2/2 0 0

C5 G5 A5 C5 G5 A5 E5 D5 C5 G5

the reap - er. You can't es - cape the Mas - ter Keep - er.

P.M. - 1 P.M. - 1 P.M. - 1

5 (5) 0 2/2 0 0 8 7 8 7 8 2/2 0 0 5 (5) 0 2/2 0 0 9 7 5 3 0 3 19

Bridge N.C. B5 C#5 D5 C#5 N.C. B5 C#5

1. 'Cause you feel life's un - real and you're liv - ing a lie. Such a shame, - who's to

2. See additional lyrics

let ring -----

4 6 7 7 6 4 6 5 7 5 7 7 9 9 5 7 5 7 7 9

D5 C#5 B5 A5 N.C. B5 C#5 D5 C#5 A5

blame, - and you're won - der - ing why. Then you ask from your cask, - "Is there life af - ter birth?"

let ring -----

7 7 6 4 2 4 6 7 7 6 X 2 7 7 6 X 2 9 5 7 5 7 7 9 9

Interlude

N.C. B5 C#5 D5 N.C. A5 C5 D5

What you saw — can mean hell on this earth, —

w/ bar

P.M. P.M.

5 7 5 7 7 9 9 7 0 (0) -1 1/2

4 4 6 6 7 7 2 2 5 5 5 7

G5 A5 N.C. A5 C5 D5 G5 A5

hell on this earth. —

15ma

loco

1/4 P.H. w/ bar P.M. --- P.M. --- 1/4

0 0 2 2 2 (2) (2) 2 2 5 5 5 7 0 0 3 3 19

-1

Verse

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

3. Now you live — in - side — a bot - tle. — The reap - er's trav - 'ling in —

P.M. - - P.M. - - P.M. - - P.M. - -

2 2 5 (5) 0 2 5 (5) 0 2 5 6 5 3 2 2 5 (5) 0 2 0 0

C5 G5 A5 C5 G5 A5 C5 G5 A5

full throat - tle. It's catch-ing you, but you don't see,

w/ bar P.M. - - P.M. - -

-1 1/2 17 X X

C5 G5 A5 E5 D5 C5 G5

the reap - er's you and the reap - er is me.

P.M. - - - - P.M. - - - -

19

D.S. al Coda

⊕ Coda
Interlude
A5

I know, peo - ple,

C5 B5

you real - ly know where it's at. — Ah, ah, ah. You

P.S.

G5 A5 G5 C5

got - ta! Watch!

*w/ Les Paul-style electronics, set neck pickup volume to "0" and flick toggle switch in specified rhythm.

D5 G5 A5 B5

Get the flags out!

**Flick toggle switch as before.

C5 B5 G5 A5 B5 C5 D5 G5

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

P.M. - - P.M. - - P.M. - - P.M. - -

1/4

Verse

C5 G5 A5 A5 C5 G5 A5 C5 G5 A5

4. Wine is fine, — but whis — key's quick — er. —

8va — — — — —
-1 -1
loco

Harm. w/ bar - - P.M. - - P.M. - -

-1 -1
V V

C5 G5 A5 C5 G5 A5 C5 G5 A5

Su - i - cide — is slow — with li - quor. — Take a bot - tle, drown —

Harm. w/ bar P.M. - - P.M. - -

-1

C5 G5 A5 C5 G5 A5 E5 D5 C5 G5

— your sor - rows, — then it floods — a - way — to - mor - rows.

P.M. - - P.M. - -

5 5 (5) 0 2 2 0 3 0 2 2 0 5 5 (5) 0 2 0 0 0 9 7 5 3 0 3 12

Interlude

A5 C5 G5 A5 C5 G5 A5 C5 G5 A5

Take me a - way. — Oh,

15ma loco P.H. P.M. - - - - P.M. - -

P.M. - - P.M. - -

2 2 0 0 0 5 5 (5) 0 2 2 0 0 0 5 5 (5) 0 2 3 0 2 0 0 0 0 5 5 (5) 0 2 2 0 0 0

C5 G5 A5 C5 G5 A5 C5 G5 A5

oh, to - mor - row. It nev - er gives me flaps, —

w/ bar P.M. - - P.M. - - w/ bar

5 5 (5) 0 2 2 0 0 (0) (0) 2 2 0 5 5 (5) 0 2 0 0 0 5 5 (5) 0 2 0 0 (0) (0) -1 -1

Outro

C5 G5 A5 E5 D5 C5 G5

A5

no flaps, — no bodge, — no flaps — for — me. —

P.M. ---| P.M. ---|

2 5 (5) 0 2 9 7 5 0 2
0 0 0 0 0 7 5 3 X 3 15 0

G5

A5

P.M. - -| w/ reverb

(2) (2) 8 (8) 14 (14) 7 (7) 5
(2) (2) 0 0 0 0 14 14 (14) 12 (14) 12

C5

* ————|

(5) 5 (5) (5) (5)
0 0 0 0 0 0

*Flick toggle switch as before.

Begin fade
N.C.(A5)

Fade out

w/ bar ————| w/ bar ————|

8 (8) 0 8 14 (14) (14) (14) (14) (0)
0 0 0 0 0 0 0 0 0 0

slack

Additional Lyrics

Bridge 2. Breaking laws, knocking doors, but there's no one at home.
Made your bed, rest your head, but you lie there and moan.
Where to hide, suicide is the only way out.
Don't you know what it's really about?

Time After Time

Words and Music by Ozzy Osbourne and Zakk Wylde

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderately slow ♩ = 76

Asus4 A D

mp
w/ clean tone
let chords ring throughout

TAB 10 9 10 9 9 10 9 0 | 10 7 7 7 0 0 7

G A/G G D/G D Dsus4 D

10 12 (12) 10 9 10 (10) 8 7 8 0 7 5 7 0 | 0 7 7 7 0 8 7 0 7 0

A Asus4 A D A/C# A/B

0 7 6 0 5 6 7 7 0 6 7 0 6 | 0 7 6 0 5 6 0 2 2 2 5 4 4 2

Verse

A Asus4 A G6

1. Time af - ter time, — I guess — that love is blind. — I

0 7 6 0 5 6 7 7 0 6 7 0 | 5 3 0 3 0 3 0 3 0 3 0 3

D/F# Fadd#11 A Asus4 A

could-n't read _ your mind, _ line af - ter line. _

A Asus4 A G6

Line af - ter line, _ it was writ - ten in _ your eyes. _ I

D/F# Fadd#11 A Asus4 A

guess _ it's no sur - prise _ time af - ter time. _

Chorus

G5 D5 A5

1. I can hear them whis - per - ing. _
2., 3. See additional lyrics

mf * *mf*

w/ dist. off

*w/ vol. knob.

G5 D5 A5

Shad - ows in the rain. _____

off *mf*

3 2 0 2 2 0 2 2 0 2 2 0 3 2 0 0

G5 D5 A5 N.C.

Think - ing how it might have been. _____

off *mf*

3 2 0 2 2 0 2 2 0 2 2 0 3 2 0 3 2

To Coda 1

E5 G5 E5 G5

Time af - ter time, _ line af - ter line, _ you broke me. _

2 2 0 2 3 0 3 2 2 0 2 3

To Coda 2

D5 A/C# Bm A5

8va

loco

P.H.

Pitch: G# F#

4 2 2 0

Verse

A Asus4 A G6

2. Day af - ter day, — I watched — love fade a - way. — I

9 9 10 9 10 8 8 10 9 10 7

D/F# Fadd#11 A Asus4 A

want - ed love to stay, — day af - ter day. —

7 8 7 6 7 6 5 / 9

A Asus4 A G6

The games — we play, — the fool - ish things — we say. — The

9 9 10 9 10 8 8 10 9 10 7

D/F# Fadd#11 A Asus4 A

pain — won't go — a - way, — day af - ter day. —

7 8 7 6 7 6 5

D.S. al Coda 1

P.S.

Guitar Solo

The musical score for "The Wind" by John Williams is presented in three systems. Each system consists of a guitar staff (top) and a piano staff (bottom). The key signature is D major (two sharps).

System 1:

- Guitar:** Chord A5 N.C. (Natural C) is played in the first measure, followed by a whole rest. Chord B5 is played in the second measure, followed by a whole rest. Chord G5 is played in the third measure, followed by a whole rest.
- Piano:** The first measure is marked *f* (forte). It contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The second measure contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The third measure contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4).

System 2:

- Guitar:** The first measure contains a wavy line (trill) and a triplet of eighth notes (G4, A4, B4). The second measure contains a wavy line (trill) and a triplet of eighth notes (C5, B4, A4). The third measure contains a wavy line (trill) and a triplet of eighth notes (D5, C5, B4).
- Piano:** The first measure contains a wavy line (trill) and a triplet of eighth notes (G4, A4, B4). The second measure contains a wavy line (trill) and a triplet of eighth notes (C5, B4, A4). The third measure contains a wavy line (trill) and a triplet of eighth notes (D5, C5, B4).

System 3:

- Guitar:** The first measure contains a wavy line (trill) and a triplet of eighth notes (G4, A4, B4). The second measure contains a wavy line (trill) and a triplet of eighth notes (C5, B4, A4). The third measure contains a wavy line (trill) and a triplet of eighth notes (D5, C5, B4).
- Piano:** The first measure contains a wavy line (trill) and a triplet of eighth notes (G4, A4, B4). The second measure contains a wavy line (trill) and a triplet of eighth notes (C5, B4, A4). The third measure contains a wavy line (trill) and a triplet of eighth notes (D5, C5, B4).

The musical score for "The Wind" by John Williams is presented in two systems. The first system shows the piano part in D major, 4/4 time, with a melodic line in the right hand and a low brass part in the left hand. The piano part includes a trill and a low brass part with a trill. The score is labeled with "D5" and "A5" and includes a "loco" marking. The second system continues the melodic line and the low brass part, with a trill and a low brass part with a trill. The score is labeled with "D5" and "A5" and includes a "loco" marking.

A	Gsus2/A	D/A	A	Gsus2/A	D/A	Dsus2/A
---	---------	-----	---	---------	-----	---------

loco

mp
dist. off

The first system of music for 'The Wind' is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four measures. The first measure contains a half note G#4 and a half note F#4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The music is marked *mp* and *dist. off*.

D.S. al Coda 2

A Gsus2/A D/A A Gsus2/A D5

⊕ Coda 2

Phase N

A5 N.C. E5 G5

Time af - ter time, _

8va-----
loco

P.H.

Pitch: D

line af - ter line you broke me.

3

2

2

4

2

Pitch: G#

F#

Outro

Asus4

A

D

loco

mp

dist. off

G

A/G

G

D/G

D

Dsus4

D

Asus4

A

D

G

A/G

G

D/G

Dsus4

Asus2

Additional Lyrics

Chorus 2. Candlelight is shimmering.
Shadows on the wall.
Thinking how it might have been.
Day after day,
The games we play,
You broke me.

Chorus 3. Candle lights are shimmering.
Shadows on the wall.
Thinking how it might have been.
Day after day,
The games we play,
You broke me.

Guitar Notation Legend

Notes:

Strings: E A D G B E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

THE MUSICAL STAFF shows pitches and and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(staccato)

- Play the note short

D.S. al Coda

- Go back to the sign (§), then play until the measure marked "To Coda", then skip to the section labelled "Coda."

D.S. al Fine

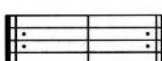
- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C.

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

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